

# BULLETIN

## OF

# THE METROPOLITAN MUSEUM

## OF ART

VOLUME I

NEW YORK, JULY, 1906

NUMBER 8

### WHISTLER'S NOCTURNE

THE "Nocturne in Green and Gold," recently acquired by the Museum, exhibits to the fullest degree Whistler's power not only to select from nature the elements of art but to make a beautiful statement of an intrinsically beautiful fact. The scene is Cremorne Gardens at night, with coloured lights and gaily dressed people dancing or gathered in groups at little tables. An illuminated kiosk is at the right of the picture, and waiters in red coats are here and there in the foreground. It does not require special energy of imagination to summon to the mind an impression of some not unlike scene, and gather from it suggestions of the beauty held in the vaporous darkness of sky and foliage, the contrasting brilliancy of fireworks and lanterns, and the strange mingling of the night's austerity and the crisp, bright gaiety of the human crowd. All this Whistler has conveyed with his peculiar sensitiveness to the characteristic sentiment of a scene—a sensitiveness that forms a closer link between his art and that of the Japanese great painters than even the much-discussed decorative quality of his arabesques and of his color schemes. The nocturnes certainly cannot be called primarily decorative, other qualities play too large a part in them; yet in this arrangement of green and gold is no lack of decorative elements. We have only to follow the pattern made, with infinitely delicate and close values, by the masses of the trees against the luminous dusky blue of the sky and the rippling line of varying light and colour that runs along the populous garden, to realize Whistler's subtle adherence to the doctrine of Ingres, that "even smoke itself should be expressed in line."

An accident to the canvas also serves the purposes of the student curious as to the

character of Whistler's colour. A little break that has been repaired has necessitated re-touching in one spot, and the tone used contains a certain amount of purple. In ordinary light it is almost indistinguishable, but seen from one standpoint it emphasizes in the surrounding gray dusk the absence of the red and blue so often combined to express darkness in pictures of night.

Although the title on the back of the canvas above the Butterfly signature is simply "Nocturne in Green and Gold," the picture bore the sub-title, "The Falling Rocket," in the London Memorial Exhibition of Whistler's work. This and the statement in the catalogue that it was exhibited at the famous Ruskin trial has given rise not unnaturally to more or less misapprehension on the part of the general public, as another nocturne exists bearing the title "Nocturne in Black and Gold: The Falling Rocket," and now belonging to Mrs. Samuel Untermyer, which is the picture that roused the ire of Ruskin when he saw it in the Grosvenor Gallery, 1877. "Blue and Silver," for example, occurs as either a primary or secondary title more than half a dozen times in the catalogue of the Boston exhibition. It is not to be assumed, however, that a picture is in the least like another because it bears the same or a similar title. In Mrs. Untermyer's "Falling Rocket" the arrangement of the fireworks is dramatic in the extreme, with a concentrated blaze of light, and a double line of rising and falling fire. In the Museum's nocturne no rocket is clearly visible, and the picture is kept in a general, quiet tone that is hardly interrupted by the flecks of brilliant but accordant colour. Whistler frequently used the same general title for his nocturnes and arrangements, sometimes with, and sometimes without, explanatory sub-titles.

ELISABETH LUTHER CARY.



## WHISTLER AS REPRESENTED IN THE MUSEUM

MR. HARRIS C. FAHNESTOCK'S recent gift of the "Nocturne in Green and Gold," was followed by a gift from Mr. F. S. Wait of the Whistler plaque in bronze, by Victor Brenner. The painting has been hung in Gallery 12, and the plaque will be found with the collection of medals and plaques by modern artists, in Gallery 23. A list of the etchings which, with examples of the work of Seymour Hayden and others, were presented by William Loring Andrews, a Trustee, in 1883, and which are now on exhibition in Gallery 22, shows the Museum's resources in this department of Whistler's artistic activities. The collection of prints contains chiefly impressions from early plates, some of them quite rare, in the manner of the master while he was still under the influence of Seymour Hayden, and of the French school of etchers. For the later and more individual moods, as shown, for instance, in the series of Venetian studies, the student is referred to the New York Public Library, whose print collection, containing examples presented by the late Samuel P. Avery, is quite unrivalled by that of any other public institutions in this country.

The list of the etchings follows. "W" refers to *Whistler's Etchings*, by Frederick Wedmore, London, 1886.

- Liverdun. (W. 4.)  
Title, name and monogram in pencil.
- La Rétameuse. (W. 5.)  
Name and monogram in pencil.
- En Plein Soleil. (W. 6.)
- The Unsafe Tenement. (W. 7.)  
Second state.

- La Mère Gérard. (W. 9.)  
Finished state.
- The Rag Gatherers. (W. 17.)  
Second state.
- Fumette. (W. 18.)
- Title page to the set of etchings,  
*Douze eaux-fortes d'après Nature, par James Whistler.*  
*Imp. Delâtre, Rue St. Jacques, 171. Paris, Nov. 1858.*
- A Little Boy. (W. 22.)
- Reading by Lamplight. (W. 25.)
- The Music Room. (W. 26.)  
First state.
- Soupe à Trois Sous. (W. 27.)
- Bibi Valentin. (W. 28.)
- Bibi Lalouette. (W. 30.)
- Greenwich Park. (W. 33.)  
Second state.  
Signed in pencil.
- 'Long Shore Men. (W. 43.)
- Landscape with the Horse. (W. 46.)  
Second state.
- Axenfeld. (W. 61.)  
Title, name and monogram in pencil.
- Vauxhall Bridge. (W. 66.)
- Chelsea Wharf. (W. 81.)  
With name and monogram.  
Very scarce.
- Amsterdam, Etched from the Tolhuis. (W. 82.)  
Rare, first state, without the monogram.
- Weary. (W. 83.)
- The Shipbuilder's Yard. (W. 121.)  
Second state.



## THEODORE ROBINSON

THE painting of "A Girl and Cow," by Theodore Robinson recently donated by Mr. William T. Evans, adds the work of another American artist to those represented in the permanent collections of the Metropolitan Museum. "A Winter Landscape," by this artist, lent by Mr. J. M. Lichtenauer, has been on view for some years. The new acquisition hangs in Room 12. Near by is another painting by an American artist, Homer D. Martin, also the gift of Mr. Evans. It represents two snow capped peaks in the White Mountains, "Madison and Jefferson."

The "Girl and Cow," a large canvas, dated 1888, was painted at Giverny, and exhibited at the Paris Salon of 1889, under the title of "Vachère". It is a study of sun light sifting through the trees. The color scheme consists of a reddish brown of the cow repeated in the girl's skirt; while the animal's white head, which is blue in the shadow, is balanced by the faded blue of the girl's waist, which in turn is white in the high light. She stands, sewing, and the arm and profile catch the sun as it lightly touches the flesh, the grass, and the leaves.

This canvas was not included in the sale of Theodore Robinson's effects, and the executors, J. Alden Weir and Will H. Low, were not aware of its existence. It was

found at a framer's, where it had been rolled up for a number of years, presumably having been taken in payment of a debt. It was recently brought to the attention of Mr. Evans who purchased it for presentation to the Museum.



GIRL AND COW, BY THEODORE ROBINSON

Theodore Robinson was born at Irasburg, Vermont, on June 3, 1852. His early life was spent at Evansville, Wisconsin, and at the age of eighteen he went to Chicago to pursue seriously the study of art. In 1872 he entered the Schools of the National Academy of Design in New York, and two years later went to Europe, where after travelling for some time he settled in Paris and studied under Carolus-Duran and Gérôme. Later he drifted to Giverny, and there became an inti-

mate friend of Monet, and one of the results of this friendship was an interesting sketch of Monet written by Robinson, and published in the *Century Magazine* of September, 1892, and later forming part of a series of articles on the French painters, edited by Mr. John Van Dyke. From 1880 to 1884 Robinson was in the United States, but did not finally settle in this country until 1892.

Theodore Robinson's work holds a special place in the history of painting in the United States, for he was among the first to be influenced by the Impressionist movement and the study of the effect of

pure sunlight. His talent was appreciated by the artists, but he was ahead of his time and his pictures did not appeal to the public. He had never been robust and the struggle for recognition overtaxed his strength. He died in New York, on April 2, 1896, at the home of his cousin, Mrs. Cheney, who at that time lived at 57th Street and Seventh Avenue. The funeral services were held on Saturday, April 4th, in the room of the Society of American Artists in the Fine Arts Building. This was during the period of the Annual Exhibition of the Society, where five of his paintings were hung.

He was elected a member of the Society of American Artists in 1881; in 1890 he was awarded the Webb Prize at the Society, for a "Winter Landscape"; in 1892 he received the first Shaw Fund for "In the Sun," a peasant with her hat over her eyes; and a medal was given him at the Chicago Exposition in 1893. Two of his important canvases, "At the Piano" and "On the Canal," are owned by the Pennsylvania Academy of Fine Arts, and there are many of his works in private collections.

FLORENCE N. LEVY.

#### MODEL OF THE PAGODA OF NARA

**M**R.E.H.HARRIMAN has generously lent to the Museum a model of the "Five Story Tower" or Pagoda of Todaiji at Nara, the ancient capital of Japan. This remarkable piece of work is made of bronze, silver and gold; it is four feet, six inches in height, and weighs about one hundred and fifty pounds.

The following translation of a statement written by Masami Koyano, the artist, who finished the work begun by his father, Kijo Koyano, is reproduced here because of its account of the making of the model, and for its naive expression of a point of view not often found among English-speaking artists and workmen.

##### THE SCULPTOR'S FAMILY HISTORY AND NOTE ABOUT THE PAGODA

The metal sculpture work has been our family trade from far distant ancestors down to my generation.

Most people of present days seem to think that nothing but antique work can be good, appreciable work; but to my mind, such seems to be a gross prejudice against

the new. There is no reason why the work of present time cannot be equally good and appreciable art, so long as the architects or artists of present days devote themselves to the course of work, and exercise all the energies and genius with which the old workmanship was done.

Unfortunately, however, the architect or artist of present days, being inclined more for the earnings than for the sake of art, do not devote themselves to the ideal spirit and true course of art, and therefore they often neglect the spirit of chastity to the trade, thus failing to give us the extraordinary products that were not uncommon in older days.

This failure of present artists was a good stimulus to me. At the twentieth year of my age I began my ambitious attempt to leave an immortal work worthy of the family.

Finally, after long, frequent struggles and bitter experiences, I set my heart on the construction of the "Five Story Tower," after that of Todaiji, and, at the sixtieth year of my age, I isolated myself by removing to a solitary country place in the midst of a wild forest in the spring of the twenty-second year of Meiji (1889) Era.

Not only I, but all the members of the family as well, devoted themselves to the construction of the Pagoda, declining all intercourses with the outside world.

We often had forgotten daily meals, neglected due rest, necessary sleep, kept all the necessary chastity to the ways of true architects and finally overcame all difficulties and hardships that confronted us from time to time.

At last the work was finished in the Autumn of thirty-first year of Meiji (1898) Era, and the two images of Buddha and the stands had been completed two years later.

Hundreds of times we were almost on the verge of being overcome by the difficulties, obstacles and hardships that seemed so mischievously to hamper us, to say nothing of our frequent negligences of our bodies; but we remembered the invaluable maxim, "Where there is a will there is a way," and fought the struggles out bravely, and succeeded in witnessing the final result of our blood and wealth.

I, therefore, was determined not to give it for any amount of money, and wanted to leave it to my offsprings as the family treasure and model doctrines to them.

Meanwhile, my work became known to



one of the best-known artists in the country, who introduced Mr. — to me, and the latter expressed his unbounded admiration of the work and earnestly desired to purchase it, but I was firm in my first original determination to keep it to myself, and carried it tenaciously until long after since. And I declined all his considerations and offers, but his sound reasoning to the effect that by selling this, it would have chances of being appreciated by art lovers and that my labors would be richly rewarded by its introduction to the public, whereas such attainment would be out of the question by confining it to my own family, convinced me and finally I surrendered it to Mr. — for his good reasoning, not for the money he paid for it.

Mr. —, who is one of the foremost experts on art, approved my work as the best metal work ever produced by any Japanese, and this recommendation gives me the highest honor and pleasure any architect or artist could reasonably wish.

I hereby swear that this work was done by my father and myself, who were the direct descendents of the family of Koyano, sculptors and architects.

#### COPYISTS' PRIVILEGES IN EUROPEAN MUSEUMS

THE January number of the Bulletin contained a notice of the increased student facilities in the Metropolitan Museum, with special reference to the removal of the restrictions on sketching and copying paintings. The liberal action of the Trustees in permitting copying from the collections without restrictions of any kind was taken after careful consideration of the usages of other museums, especially those of Europe.

The result of the investigation is not without general interest, and the following note has been prepared from the replies received in answer to a circular letter sent to all of the important museums.

The questions asked were:

Is copying allowed?

What pictures may be copied?

Is there a restriction with regard to signature?

Is there a restriction with regard to size?

Are copies marked?

Replies were received from the following:

The National Gallery, Wallace Collection (Hertford House), National Gallery of British Art, and Sir John Soane's Museum of London; The City of Birmingham Museum & Art Gallery; The Walker Art Gallery of Liverpool; Musée du Louvre, Musée National du Luxembourg, of Paris; the Royal Galleries of Italy (all of the Royal galleries and museums of Italy are governed by the same regulations); Museo Civico Correr, Galleria del Palazzo Ducale of Venice; Museo Nazionale e Scavi di Pompeii of Naples; The Hermitage and the Imperial Museum of Alexander III of St. Petersburg; Kunsthistorisches Hof-Museum of Vienna; Nacionas de Pintura y Escultura del Prado, Madrid; Ryks-Museum of Amsterdam; Royal Museums of Berlin; and the Königliche Gemälde-Galerie of Dresden.

Permission to copy is given in all museums except the Wallace Collection of London, where the arrangement of the furniture and the works of art, with the pictures, is such that it is impossible to grant facilities for this kind of work without impeding the public. It is, however, permitted to sketch with a note-book. Most museums allow all of their paintings to be reproduced except those that are copyrighted or those on loan, in which cases permission must first be received from the owners of the pictures or of the copyright.

In Sir John Soane's Museum, London, no definite regulations are laid down, each case being judged on its own merits. The City of Birmingham Museum and Art Gallery does not allow water-colors to be copied, and the Munich Gallery does not permit copies to be made of the "Sistine Madonna" by Raphael, nor the "Zingroschen" by Titian, except by special permission of the Kaiser.

The National Gallery, Louvre, Luxembourg, Hermitage, Kunsthistorisches Hof-Museum in Vienna, and the Royal Museum of Berlin, make no rules about the size of copies, but the others require the copies to be smaller than the original, or else of some prescribed dimensions.

The only museums requiring the observance of rules regarding the copying of the artist's signature are the National Gallery of Florence, where the copy must bear the visé of the Director, the Vienna Kunsthistorisches Hof-Museum, which requires that the words "copied by" be added to the

master's signature, and the Ryks-Museum of Amsterdam, where copies must be signed as for example, "After Jacob Maris," and written without imitating the artist's signature.

The Walker Art Gallery, the Italian Galleries, the Prado, the Ryks-Museum, and the Hermitage, like the Metropolitan Mu-

seum of Art, all mark the copies on the back.

One or two of the rules in force in the Ryks-Museum are especially interesting. An artist working before one of the large pictures must fill in the background as quickly as possible, in order that the white canvas may not disturb visitors. The copyist, too, must not be showily dressed.

## NOTES

**ATTENDANCE.**—During the past month 64,886 persons visited the Museum. In 1905, when the building was closed for nine days, the number was 53,190, making a difference of 11,696.

The following table will show how these numbers were distributed:

	1906	1905
Free days . . . 19	39,366	13 28,285
Even'gs (Free) 8	1,249	6 1,799
Sundays . . . . 4	21,715	3 21,090
Pay days . . . . 8	2,556	6 2,016
	64,886	53,190

In order that the building and collections might be thoroughly cleaned, and necessary re-arrangements made, it was the custom in former years to close the Museum for a week during the month of May. The action of the Director in not shutting the doors during this period, this year, finds en-

dorsement in the large number of people who have visited the collections.

**THE LIBRARY.**—The additions to the Library during the past month have been as follows:

By purchase, 229 volumes.

By presentation, 7 volumes.

The names of the donors are: Mr. Paul Chevallier, Mr. A. Feuarent, Mrs. Thomas S. Grimké, Mr. George A. Hearn and Miss Catherine A. Newbold. The attendance was 100.

**THE CURATOR OF ARMS AND ARMOR,** Mr. Bashford Dean, has recently been appointed to represent the Museum at the international meeting of the Verein für historische Waffenkunde, to be held at Nuremberg early in July. During his trip abroad he plans to visit a number of collections, and will examine, particularly, methods of installation.

## COMPLETE LIST OF ACCESSIONS

MAY 25 TO JUNE 28, 1906

CLASS	OBJECT	SOURCE
ANTIQUITIES—Greek .....	Grave relief .....	Purchase—Rogers Fund.
	Grave relief .....	Purchase—Rogers Fund.
ARMOR—Japanese .....	Sword guard, 18th Century .....	Gift of Prof. Bashford Dean.
BRONZES .....	Relief bust of Washington .....	Gift of Mr. Frederick S. Wait.
CASTS (plaster)—SCULPTURAL .....	Demeter, Museum at Tunis .....	Gift of Mr. H. W. Cannon
	Six casts by Paul Dubois .....	Gift of Mme. Dubois.
GLASS—Stained .....	Window, by Oudinot .....	Gift of Mr. Louis V. Bell.
JEWELRY .....	16 specimens of Swedish Silver-work ..	Gift of Mrs. A. M. Arnold.
METAL OBJECTS—Electrotypes .....	84 reproductions of Mycenaean antiquities .....	Purchase—Dodge Fund.
PLAQUE .....	James McNeill Whistler, by Victor Brenner .....	Gift of Mr. Frederick S. Wait.
(Floor II, Room 23)	Maternal Caress, bronze group, by Eli Harvey; Winter-horses, bronze group, by Miss A. V. Hyatt; Tigers Waiting, bronze group, by Miss A. V. Hyatt.	Purchase—Rogers Fund.
SCULPTURE—American .....	Enthroned, bronze group, by Mrs. B. P. Vonnoh .....	Gift of Mr. George A. Hearn.
WOOD-CARVINGS .....	Complete woodwork of a room, Swiss, 18th Century .....	Purchase—Rogers Fund.

## LIST OF LOANS

MAY 25 TO JUNE 28, 1906

CLASS	SOURCE	OBJECT
PAINTINGS—American .....	Portrait of a Lady, by Wyatt Eaton ..	Lent by Mrs. C. B. Sanborn.
PAINTINGS—German .....	Head of a Man, by Holbein .....	Lent by Mrs. M. Van Haeften.
PAINTINGS—French .....	The Guitar Player, by Manet .....	Lent by Mr. William Church Osborn.
(Floor II, Room 21)		
SILVER .....	22 pieces .....	Lent by Mr. John L. Cadwalader.
	3 pieces .....	Lent by Rev. Alfred D. Pell.

NOTE:—Except where the floor and number of the room are given in the first column, the objects in this list have not yet been placed on exhibition

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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## METROPOLITAN MUSEUM OF ART

Published monthly, under the direction of the Secretary.

Subscription price, one dollar a year; single copies ten cents.

Copies for sale may be had at the entrance to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

### THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said City a Museum and library of art, of encouraging and developing the study of fine arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

### OFFICERS

President,	J. PIERPONT MORGAN.
Vice-Presidents,	DARIUS O. MILLS.
	JOHN STEWART KENNEDY.
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Assistant Secretary,	HENRY W. KENT.

### MEMBERSHIP

CLASSES.	
BENEFACTORS, who contribute or devise..	\$50,000
FELLOWS IN PERPETUITY, who contribute .....	5,000
FELLOWS FOR LIFE, who contribute....	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS, who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of .....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

A copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual

Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation.

### ADMISSION

HOURS OF OPENING.—The Museum is open daily, from 10 A. M. (Sunday from 1 P. M.) to 6.00 P. M. Mondays and Fridays from 8-10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 6.00 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an older person.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership ticket. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and holidays.

### THE COLLECTIONS OF THE MUSEUM

For full information concerning the exhibits, visitors are referred to the General Guide, published annually and for sale at the entrances. The Index to the Collections will be found useful for those desiring to locate a special class or collection of objects.

### THE LIBRARY

The Library, entered from Gallery 15, containing upward of 9,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern sculpture, architecture, painting and the industrial arts will be found here. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Gallery 32.

### CATALOGUES

The catalogues of the Museum collections, now in print, number 17. These are for sale at the entrances to the Museum, and at the head of the main staircase. They are supplied to Members free, on personal application at the Museum.

### PHOTOGRAPHS ON SALE

Photographic copies of paintings, musical instruments, and objects belonging to the Museum, made by the Museum photographers, are on sale at the Fifth Avenue entrance. Orders by mail, including applications for reproductions of objects not kept in stock, may be addressed to the Assistant Secretary.

Carbonettes, Size measuring	8x10 inches,	\$ .40
"	"	"
"	11x14 "	.90
"	"	"
"	18x22 "	3.00

### PLASTER REPRODUCTIONS ON SALE

A list of plaster casts made, and on sale at the Museum may be had on application to the Assistant Secretary.

### RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte, from 10 A. M.—5 P. M., and table d'hôte, from 12 M.—4 P. M.